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MUSIC LIBRARY ASSOCIATION
NEW ENGLAND CHAPTER

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NEWSLETTER NO. 109 MARCH 1996

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Published quarterly in September, December, March, and June. Address all correspondence concerning editorial matters to Michelle Koth, NEMLA Newsletter Editor, 1069 Whitney Ave., Hamden, CT 06517-3449. Inquiries concerning subscription, membership, and changes of address should be addressed to Sharon Saunders, NEMLA Secretary/Treasurer, Bates College, Ladd Library, 48 Campus Ave, Lewiston, ME 04240-6087. Free to members. Regular Personal Membership: $6.00. Student and Retired Membership: $4.00. Institutional membership: $8.00. Membership year runs September to August.

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New England Music Library Association
Spring 1996 Meeting § Wellesley College
Saturday, April 20, 1996

9:00-9:45	Registration and Coffee (Lobby, Davis Museum)
9:45-10:00	Welcome Arlene Zallman, Chair, Department of Music, Wellesley College
10:00-12:30	Program: *Women in Music* (Collins Cinema) Claire Fontijn (Wellesley College) *Desperately Seeking Antonia* Jan Shapiro (Berklee College of Music) *Connie Boswell and The Boswell Sisters: Pioneers in Vocal Jazz* Judy Wachs (Director: Voice of the Turtle) *Women and the Oral Tradition* Elizabeth Vercoe (Composer) *Herstory Unfolding*
12:30-1:30	Lunch (Slater International Center)
1:30-2:00	Tours of the Davis Museum and Cultural Center, Music Library or Margaret Clapp Library NEMLA Committee meetings
2:00-2:30	Program (Collins Cinema) Catherine Massip (Bibliothèque Nationale de France) *French Women Composers: Sources and Documentation at the Music Department of the Bibliothèque Nationale de France*
2:30-3:00	Meeting with Diane Parr Walker, President Elect of the Music Library Association on *Plan 2001*
3:00-3:30	Business Meeting Report on the Local Arrangements for the 1998 meeting of the Music Library Association in Boston
3:30-4:00	A concert by Yanvalou, Wellesley's Afro-Cuban Drumming and Dance Ensemble (Davis Museum Courtyard)
4:00	Closing Reception (Lobby, Davis Museum)

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♪ ♪ ♪ Message from the Chair ♪ ♪ ♪

Looking out my window and watching the latest three feet of snow falling, it's hard to believe that our Spring meeting is coming up so soon. David and Jim have put together a great program (see Jim's column for more details).

I have two updates for you. First, the NEMLA Board met in Seattle to discuss several issues. As you may know, the national MLA Board awards grant money once a year to chapters requesting financial assistance for a variety of projects. This year, we have decided to apply for such a grant. Our project would involve a method of attracting new members to NEMLA. While we have a solid core of faithful members, we have not been able to add many new members in recent years. It is our feeling that there are a number of individuals that could benefit from NEMLA membership. This grant would provide funding for potential new members to attend a chapter meeting at no cost. Current NEMLA members who assist in finding these new people would receive reimbursement for their efforts as well. I'll have more to report on this grant application at the spring meeting.

As I have announced for several months, our chapter is setting up a home page on the Web. Actually, the page is pretty much ready to go, but we are trying to find a good home for it (we wouldn't want it to live just anywhere!). Because David Gilbert has agreed to become editor of the home page, we are hoping that it will reside at Wellesley College. Things should be resolved by the Spring meeting and we will announce the Web address so that you can
take a look.

Finally, I'd like to thank the members of the NEMLA Board and the many other NEMLA members who have assisted me during my year as Chair. The best part of this job has been getting to know the many good people who enrich our chapter. I am convinced that the kind of cooperation and genuine goodwill found among our members is what makes NEMLA (and MLA) tick. See you in Wellesley!

Peter Munstedt — MIT Music Library

♪ ♪ ♪ Message from the Vice-Chair ♪ ♪ ♪

Elsewhere in this issue you will find all the details concerning the NEMLA meeting at Wellesley College. It certainly will be a full and, I hope, rewarding day. My thanks go to David Gilbert for setting up everything, and giving us such an outstanding program.

One of the highlights that you should plan not to miss will take place before the business meeting. MLA's Vice-President/President-Elect, Diane Parr Walker, will be talking with us about Plan 2001. Those who attended the Seattle meeting, specifically the Town Meeting, are aware of the dialogue begun there about the relationship of the national organization to the chapters, and the shared responsibility to the music and library communities. [Ed. note: a summary of the Town Meeting is on p. 4-6.] We are fortunate that we can begin our discussions of this document and its implications for us with the MLA Board's Chapter Liaison.

The meeting preparations for the Fall meeting at Smith are going well. Mark your calendars now: the date will be October 11, 1996. We are trying to finalize meeting places for 1997 right now, and I hope to be able to give you more information about that next month. I look forward to seeing all of you at Wellesley!

Jim Farrington — Wesleyan University

NEW NEMLA MEMBERS

Individual:

David Carpenter	Bates College
Susan Erickson	Trinity College
Malinda Schantz	Simmons College

Institutional:

Linda Stern Lambert	Walnut Hill School Library Natick, MA

SPRING MEETING INFORMATION

The Spring NEMLA meeting at Wellesley happily coincides with a meeting of the Society for Seventeenth Century Music. NEMLA members who will be staying over Friday or Saturday night may want to take advantage of the concerts sponsored by the Society. Admission is free.

Friday, April 19, 3:15-4:00 PM. Davis Museum and Cultural Center: *Harpsichord Music of Elisabeth Claude-Jacquet de la Guerre*, Frances Fitch, harpsichord.

Friday, April 19, 8:45 PM. Houghton Chapel: *Music of Seventeenth Century Lübeck: Lecture Recital: Franz Tunder's Stockbroker Concerts: Prelude to the Lübeck Abendmusike*, Kerala Snyder and James David Christie with Ensemble.

Saturday, April 20, 8:00 PM. Houghton Chapel
Organ Recital on the Fisk Meantone Organ,
William Porter performing works by Tunder, Sweelinck, Scheidt, Scheidemann, and Buxtehude.

For further information on the Society's program for April 18-21, please see their web site:
http://www.sscm.harvard.edu/sscm/welcome.html

REVIEWS OF THE MLA MEETING

Plenary Session I

The opening plenary session, entitled *Music in Seattle*, and was moderated by Deborah Pierce. Gerard Schwarz, music director of the Seattle Symphony Orchestra, spoke on *Programming for the Seattle Symphony Orchestra*. He regaled us with delightful anecdotes about how libraries have provided resources which enabled him to study the evolution of programming by orchestras in the U.S. (with collections of concert programs) and scores (and sometimes parts) for works which may be out of print or never commercially published.

JoAnn Taricani, on the music faculty at University of Washington, described *The selling of Seattle through song: 1890-1920*. In the late nineteenth century, advertisers realized the value of selling products through music. One such example is the well known song *In my merry Oldsmobile*. In the 1880's Seattle became an important transportation center, linked by rail to the east and San Francisco, and by sea to Asia and Alaska. At the same time it was a cultural center served by touring opera and theater companies. Not to be left out of the development of musical merchandizing, writers promoted Seattle with songs such as *Let me get back to the Pacific Coast* and *Finding true love in Seattle*. These and other musical examples were superbly performed by Carmen Pelton, soprano, and Robert Morgan, piano.

The third presentation, *Jackson Street after hours*, was given by Paul de Barros, program director for the Northwest Folklife Festival and Jazz critic for the *Seattle Times*. The two forces which lead to the development of the "musical clubs" on Jackson St. were segregation and prohibition. Open segregation in Seattle began with the formation of all-white musicians unions for the A.Y.P. Fair. Prohibition there lasted until the late 1960's, but a corrupt police force trading in "tolerances" turned a blind eye to the flourishing club scene. De Barros showed a series of slides and elaborated on the musicians in each, including such noted artists as Quincy Jones and Ray Charles.

Joy Pile — Middlebury College

Plenary Session II

Sponsored by the Video Round Table, Plenary Session II *Multimedia in the Music LIbrary* was moderated by Ian Fairclough, Louisiana State University, Shreveport. In the first part of this session, Tim Smith of Northern Arizona University presented the interactive multimedia he created as teaching materials for a course on form and analysis, a hypertext study of Bach's Goldberg Variations (BWV 988) and the Fourteen Canons on the first eight notes of the Goldberg ground (BWV 1087). This Hypercard stack would take 30 hours to play straight through; Professor Smith's 40-minute presentation was given at an understandably fast pace in order to present as many features as possible of this scholarly and very entertaining tool, which clearly contains enough variety, depth, and ingenuity to be worthy of the music with which it deals. Text, musical notation, and illustrations on screen are combined with recorded sound from three performances by Trevor Pinnock, harpsichord, Glenn Gould, piano, and Don Dorsey's synthesizer disc, "Bachbusters."

The presentation began in the "Things to Hear" mode with the harpsichord performance accompanied by illustrations (such as the theme of the Aria) and text giving the historical background and commentary for the Goldberg Variations. At all times, stop/pause and other options are available to click on, including icons for variations other than the one being heard. Constant on-screen notice details what is happening in the music as it is heard, e.g. "stand by for Fugue Exposition B." Musical motifs and phrases are shown turning color as they are heard or moving about to illustrate how Bach manipulated them.

In "Follow the Score" mode, the score scrolls past or appears in boxed segments. Clicking on ornamentation displays its notation as it is heard. Different voices in the counterpoint are represented in different colors. Pre-programming can be done to select certain sections for study and retracing and to link to other works by Bach.

The Bachbusters CD demonstration showed ways in which canons could be analyzed and illustrated and riddle canons solved. The synthesizer assigns each voice a different sound and color and manipulates the notation to show the subjects and their development. For example, the notation for retrograde canons flips horizontally at just the right moment; inversions flip vertically.

Another feature demonstrated was the Canon Game, in MIDI, illustrated with artillery cannons and cannonballs. The game involves creating a canon while avoiding inappropriate and parallel intervals. Fourteen moves without mistakes gets the cannon to the castle. Mistakes get blasted. Another feature, called Bach's World, presents a time line with events in Bach's world and the world at large, listing his contemporaries in either alphabetical or chronological order and providing a Bach family tree with

individual biographies. Cutting and pasting feature are available for taking notes.

At the click of the mouse, further analysis of various topics, such as Binary Form, Melodies, Harmony, Meter and Rhythm, Filling the Tonal Space, Ornamentation, is available. Here, it seemed as if every note could be clicked on to view its significance and interrelationships in whichever of these topics was running.

The study of the Fourteen Canons is now also available in HTML on the Web, accessible from Professor Smith's home page. The address is http://jan.ucc.nau.edu/~tas3. A free helper application from Voyager is available for those who can configure their computers to receive it. If they also have the Bachbusters CD (Telarc CD-80123), the examples can be heard.

The second half of this session was devoted to two music projects currently in progress at the Center for Advanced Research Technology in the Arts and Humanities at the University of Washington and introduced by Richard Karpen, its director. The Center supports projects in all the arts, languages, and literatures, working mainly with faculty and graduate students, and maintaining contacts with other University technology groups, including the music technology center.

The first presentation was by William Overton Smith, clarinetist and composer, whose project is to find new ways of notating music for performance either with or without electronics or tape. His search for unconventional notation began with *Illuminated manuscripts*, a piece he composed for wind quintet in which each instrument is played at a different tempo. This problem was dealt with by scrolling the music on a big screen with separate monitors and trigger lines for each player.

A newer piece, *Five Pages*, for two clarinets and synthesizer, was performed for this session. Instead of the music scrolling on the big screen, it was stationary, and two cursors (one red, one yellow) moved through it, one for each clarinetist to follow. Each cursor moved at a different pace, sometimes in the same, sometimes in the opposite direction from one another. Instead of standard oval-with-stem shapes notes, the notation consisted of bars, or "stripes", of different lengths, each to be played as long as the cursor was moving across it, and different colors, for accidentals and shades for intensity. The accompanying synthesizer music was controlled by the same program that ran the cursors. This system of notation was clearly much easier for the performers to follow than any attempt to get it on paper would have been. It also had the great advantage of being easy for the audience to follow as well.

The last presentation of the session, the second from the Center, was given by Chad Kirby to introduce the new in-progress edition of *The Modern Trombone* by Stuart Dempster, trombonist and composer. Previously published as a monograph with accompanying sound recordings, this textbook illustrates new trombone techniques with pieces of music commissioned to illustrate them. The new edition will incorporate the entire book on CD-ROM with full text and separable audio and video examples.

Because of the necessity to manage such a large amount of text, the PDF Adobe Acrobat was chosen rather than Hypercard. Acrobat is portable between Macintosh and Windows and can plug into Netscape, so it is not likely to become obsolete very soon. Also, it provides the ability to manipulate the text while keeping it as intact as possible. It can zoom and enlarge portions of text with very good screen resolution, and has the ability to follow threads through the text, keeping the same resolution without having to return to the full page. A toolkit with bookmarks and contents indicators is always on the left of the screen. Examples are clickable, as was demonstrated with an audio example of the hum-sing technique accessed from its text on-screen. A list of all the recorded examples and video clips is provided, and they can be played separately, as well.

Thus far, Chapters 1 and 2 have been digitized. So as not to compromise the sound quality in any way, they currently occupy two gigabytes of memory on a hard drive. A demonstration from Chapter 2, "Vowels and Consonants", featured a performance of *Sequenza V* by Luciano Berio. We heard the "Y" section with its notation, together with analysis, on the screen. Another selection, the video performance of the "duty, honor, country" section of General MacArthur's farewell speech, was also demonstrated.

Instead of a question period at the end of the session, the audience chose to enjoy a full six-minute performance of Sequenza V.

Nadia McIntosh University of Massachusetts, Amherst

Plenary Session III

Plenary Session III was an *MLA Town Meeting* sponsored by the MLA Self-Study Steering Committee, Mary Davidson (Eastman School of Music); George Soete (Consultant).

The MLA Town Meeting provided conference attendees with a chance to comment on the MLA Self Study and draft document "Plan 2001," which was distributed in December. Jane Gottlieb, President of MLA, opened the session with a statement on the importance of self study. She was followed by Mary Davidson, committee chair, who gave a description of the process to date. (The other members of the committee are Sherry Vellucci, Ralph Papakhian, and Diane Parr Walker.) The committee first developed a survey and distributed it randomly to the

membership. The Center for Survey Research at Bloomington, Indiana, was hired to help in the process. After the return of the survey, a two-day retreat was held in Chicago to set priorities for the initiatives and objectives given in the document "Plan 2001." The plan was drafted by consultant Soete, whose charge was to develop a five-year plan based on analysis of the survey results. Mary summarized the committee's findings as follows: there is strong satisfaction within the organization, but members want more of everything; we are nervous about technological change; we want greater advances by MLA in the wider world of librarianship; we do not want more meetings; we think our diversity a plus, but there were no calls for increasing our membership; there is a perceived elitism in the Association, with poor attention given to public libraries.

George Soete spoke next, giving an overview of the process we would follow. His main concerns were that there be a commitment to making choices and focusing, and that the entire membership be involved. Group discussion followed, with comments from the floor. (This reporter noted fifty-six separate comments, which are summarized as follows:)

Several speakers made general comments about the Plan: 1) Most of the initiatives and objectives are labelled "highest priority and urgency." How should we choose and distinguish between them? 2) How will the self-evaluation continue? 3) Should we extend this process outside of the organization to include potential members and non-librarian members? 4) The report seems to presume we understand what we do best and what our greatest contributions have been. What can we do to continue this? 5) With regard to the emphasis on declining resources--is it at the Music Library level or at the institutional level? We need to distinguish between budget and buying power.

In response to Initiative I, "Increase and enhance visibility outside the Music Library Association," speakers observed that MLA could have a greater influence with administrators, to be a greater advocate for appropriate staffing (hiring music specialists versus generalists); to provide greater justification for music collections and increasing the use of libraries; to educate administrators on the special requirements of music cataloging (in addition to collecting) and on the value of attending conferences apart from presenting papers or serving on committees (is the need to justify attendance in these ways driving our conference program somewhat?) Others saw a valid role in helping those who are not specialists, but who are responsible for music collections, and librarians in related areas, such as moving images, film, and video. Several speakers called for reaching out to paraprofessionals, as potential members and with educational initiatives. One speaker commented, "It's nice to talk about selling, but we have to have something to sell. Are we getting what patrons need or doing what we can to help them?"

Some comments concerned our identity as music librarians. One speaker recalled that when Dena Epstein applied to library school, she was told she would be accepted but they couldn't guarantee her a job as a music librarian. Music librarians do have an identity and job descriptions, as opposed to theater librarians or librarians in other performing arts areas. We are much better off than we realize.

Reaching out to other organizations was the focus of several comments: there were calls for stronger ties with IAML, based on our comparative lack of knowledge of international issues versus librarians outside the U.S., and that the document should specify which organizations we should strengthen ties with (such as ARSC and AMS). Some saw the potential of greater visibility in planning joint meetings with other music organizations or educational sessions at other meetings, such as the joint workshop on faceted access with ARLIS which was given at the San Francisco conference. Greater outreach could bring about internal improvements as well as external, but there is some danger of distraction from our primary concerns or being driven too heavily by external issues.

Several comments centered on the need to proselytize through library schools, to enhance our visibility with placement officers, and to promote the continuing value of courses in music librarianship (which in some places is viewed as outmoded and fuddy-duddy).

On the topic of Initiative II, "Intensify development efforts in the areas of fund raising and membership," speakers called for greater representation on the Board and in committees from publishers, the greater library world, and public libraries (noting that most public libraries are not like NYPL and that the organization is going to be driven by the values and needs of the committees).

The decline in membership and subscriptions to *Notes* over recent years provided the focal point of many comments. Dick Griscom studied the numbers over the last 30 years: membership in 1966 was at 1,049; in 1987 at 2,137 (the peak), and in 1995 at 1,893 (a decline of 230). *Notes* subscriptions in 1966 numbered 1,349; in 1973 2,051; and in 1995 687. These numbers point to a 10% decline in membership over last 4-5 years; and a 25% drop in *Notes* subscriptions over last 4-5 years. Speakers noted that other organizations have experienced similar declines, identifying losses as those who were peripherally interested to begin with, and that in some institutions music librarians are being swallowed into other areas, such as administration. One noted that conference participation does not seem to be affected by the decline in membership--perhaps because of the dancing at the banquet? The drop in *Notes* subscriptions could be attributed to the appearance of new music journals luring away subscribers. *JAMS* and *Notes* are no longer the only titles an academician might purchase. On the subject of increasing membership, one

speaker stated, "We should hound people until they join." A "great evangelical proselytization" will help us achieve our other goals. Another noted that perhaps we are not doing what is needed to serve those who are not joining the Association or coming to the conference. Perhaps the drive to increase membership should also take place at the chapter level, though one speaker thought that many chapter members were not national members. The opposing side of these arguments was also noted, stressing the lack of jobs in music librarianship and asking "What's wrong with a leaner, meaner MLA?"

The second aspect of this initiative had to do with fund raising, prompting a few comments: It is over optimistic to assume continuing education will generate income for the Association and we should acknowledge limitations of our members' economic situations. There was also an objection to raising funds that are invested in ways that are not socially screened.

Initiative III, "Intensify continuing education efforts," garnered several comments (although many were expressed as part of Initiative I): We need to extend education at the national level to chapter meetings. We should examine distance learning as a potential goal. In terms of publications, speakers commented on the value of *The MLA Basic Music Library* and *Notes*, and called for us to build on our strengths. One queried, "Can *Notes* be made accessible through electronic means?"

Initiative IV, "Enhance the effectiveness of the Association's internal organization and operations," by establishing an executive office and reviewing the structure, purpose, and vitality of the Association's Chapters proved to be controversial. Concerns were raised that an Executive Officer might reduce the democratic participatory model of the organization, or that the officer, rather than other members, could be seen to represent the organization and would have undue influence. Others countered that the creation of Executive Officer would not alter our committee structure and that we need to liberate ourselves from administrative tasks so that we can spend our time on programmatic goals. One asked if the decline in membership lessened the need for an executive officer; others saw the position as unaffordable, especially in light of a fund-raising campaign.

Many called for examination of the same issues stated above at the chapter level. Speakers commented that the evaluation of chapter vitality and activity will bring about more involvement by members; that the chapters could disseminate educational initiatives introduced at the national level; and that chapters could effectively reach out to generalists, to paraprofessionals, and to related professionals. Several speakers noted that this objective should also be of "highest priority and urgency," and that we should increase the effectiveness of the document's wording on chapters, perhaps changing it to "Revitalize chapters. . . and Encourage effectiveness . . . ."

In summarizing the discussion, one member commented, "This is the best discussion I have heard in 30 years." Several called for MLA to reexamine "the untouchables:" the Chapters, our financial support of U.S. RILM, to shorten the annual meeting to save costs; and (with regard to the lengthy reviews in *Notes*), that we should value our past achievements, but should we continue to support print publications? In thinking back on things that have strengthened the organization, one speaker mentioned terms of office and continuity at the board level. Several stressed the need to continue to build on our strengths. In conclusion, George Soete praised the rich comments and questions from the floor. The committee structure to continue the self-evaluation is in place, with implementation to begin in June, when the plan is to be given to Board.

Suzanne Eggleston Yale University

Ask MLA

The Ask MLA session on *Coping with Difficult People and Situations* was moderated by Stephen Fry (UCLA), with panelists Jeanette Casey (Chicago Public Library), Beth Christiansen (St. Olaf College), Lynn Gullickson (University of Northern Iowa), and Vincent Pelote (Rutgers University).

Fry opened the session by reading a letter he received from a patron, full of invective, and how he dealt with it. UCLA has a manual which covers dealing with such situations, as well as with patrons who yell and scream. Other topics raised dealt with a variety of issues:

• The return of the problem patron: give him to another librarian.

• A patron suspected of vandalism: ask the patron to return material directly to librarian.

• Lack of support from supervisors and administrators: Library policies may lead to patron frustration, and staff are caught in the middle: refer the patron to the person who sets policy. Administrators may be suspicious as Music Libraries can be physically removed from their supervision, therefore librarians need to enhance their reputation with students and faculty members who deal with them daily. Sometimes these patrons can provide support for you with your supervisor. Ask your supervisor to come and visit. It is very important to train your students well and then back them up when they carry out your policies. It is equally important to have procedures in place to respond to emergencies and to document incidents. Sometimes administrators can be off base. With problem supervisors, document everything, be careful about

going over her/his head, and go through your personnel office first. It's very difficult to succeed in this kind of situation and can be dangerous to your job if you try to go around or above the supervisor.

• A verbally abusive patron: try not to personalize the incident, remain as calm as possible.

• Delusional patrons (e.g., who imagine they are going to sing at the Met, although they have never sung in public before).

• "Stinky" people, who never bathe: This is a controversial issue. Some city councils have posted statements to the effect that patrons may be asked to leave. A Morris County, New Jersey case that was ruled in favor of the patron in such an incident, was overturned by a higher court. Staff can call the police or security in the case of flashers or threatening behavior. Remember that we can't always solve the problem. Be sure to follow your institution's procedures and document incidents.

• Problem employees: sandwich criticism between praise. Speak in terms that let the employee know you know s/he wants to be a good helper.

• Disciplining student patrons (as in the case of theft or vandalism): every university has a disciplinary procedure that can be effected through the Dean of Students. Follow procedures (campus police rather than city police). Document the incident, and go up the ladder step-by-step in trying to resolve the problem.

Summary from the UCLA manual: • Work with your supervisors, • document everything, • call security if appropriate, • don't personalize, • it's different dealing with patrons than with staff, • follow rules and regulations, • support your staff, • be sure you have policies and procedures in place, • above all, remain calm!

Suzanne Eggleston — Yale University

American Music Roundtable

After a few brief announcements of new publications (among them a new Garland series, *Music of the new American nation*, edited by Karl Kroeger) George Boziwick introduced Joan Howard Kutscher, whose topic of discussion was *Reminiscences of John Tasker Howard.* During the 1930's John Tasker Howard championed American music. He promoted American composers in articles, in his book *Our American Music*, and on such radio programs as the Voice of America. With the initial support of Josiah Kirby Lilly, Howard published a biography of Stephen Foster, which became a best seller. For many years Howard curated the "Americana room" at the music division of the New York Public Library, which in turn has become the repository for much of Howard's correspondence, and his memoirs among other papers.

Joy Pile — Middlebury College

DIRECTIONS TO WELLESLEY

BY TRAIN:
Take Amtrak or commuter rail to South Station. From South Station, the Framingham Local line serves Wellesley Square. Call (617) 222-3200 for schedule information. The College is a 10 minute walk down Central Street from the Wellesley Square station.

BY BUS:
Take the Greyhound or Peter Pan bus to the RIVERSIDE Terminal, one stop before Boston. From there, take a taxi to the College (approximately $13.00). If necessary, call Veteran's Taxi at (617) 235-1600.

BY CAR:

From the WEST:
Take the Massachusetts Turnpike to Exit 14 (Weston). Go south on Interstate 95/128 for 1/2 mile to Route 16, Exit 21B. Follow Route 16 West for 2.9 miles to a stoplight at a 5 way intersection at Wellesley Square. Follow Route 135 West. At the third traffic light turn left into the main entrance to the College.

From the EAST:
Take the Massachusetts Turnpike to Exit 16 (West Newton). Follow Route 16 West for 4.7 miles to a stoplight at a 5 way intersection at Wellesley Square. Follow Route 135 West. At the third traffic light turn left into the main entrance to the College.

From the NORTH:
Take Interstate 95/128 South to Exit 21B (Route 16 West). Follow Route 16 West for 4.7 miles to a stoplight at a 5 way intersection at Wellesley Square. Follow Route 135 West. At the third traffic light turn left into the main entrance to the College.

From the SOUTH:
Take Interstate 95/128 North to Exit 21B (Route 16 West). Follow Route 16 West for 4.7 miles to a stoplight at a 5 way intersection at Wellesley Square. Follow Route 135 West. At the third traffic light turn left into the main entrance to the College.

See map on next page.

Wellesley College Campus

CANDIDATES FOR VICE-CHAIR/CHAIR ELECT

ANTHONY P. HESS
Experience: Colby College, Art and Music Librarian, 1986-. Related prior musical activities and experiences: Public school orchestra teacher in Oregon 1975-85 and University of Portland 1975-77. Professional violin player in numerous orchestras, ensembles in the Northwest and Maine.
Memberships and activities: MLA, NEMLA, MOUG, ARLIS. NE/ARLIS nomination committee 1992-93. MLA 1992 Baltimore Pre-Conference presentation "Using cataloging services to eliminate music backlogs." Host Chairperson of 1995 NEMLA Spring Chapter meeting at Colby. Presently on NEMLA Program committee.
Statement of goals: NEMLA and MLA are at a critical juncture in their history. The recent discussion at the 1996 MLA Conference in Seattle town meeting over Plan 2001 reflected the concerns and challenges that we face in an era of budget cuts, down sizing, and technological advances. There is much we can do at the chapter level to make our profession more visible and connected to other fields of librarianship. We need to extend our membership to include those public, conservatory, and special libraries that have significant music collections. We need to contact those non-music specialists to let them know that MLA can be a valuable resource for them. I would also like to see our chapter develop short training workshops for our members and those interested in specific aspects of music librarianship. We can learn from each other as we strive to make our Association stronger.

MICHELLE KOTH
Experience: Yale University, Music Catalog Librarian, 1990- ; Indiana University, affiliate librarian (retrospective conversion), 1987-1990.
Education: MLS (Music Specialization), Indiana University, MM (Music History), Bowling Green State University, BM (Music Education), University of Wisconsin-Stevens Point.
Memberships: NEMLA, 1990- ; Newsletter editor, 1991- ; Publications Committee, 1992- ; Cataloging Discussion Group, 1993- ; edited the chapter resource directory, co-host for Fall 1991 meeting at Yale; MLA, MOUG, OLAC, NMUG,
Statement of goals: The New England Chapter is one of the most active and successful chapters in MLA. The reason for this is the talent, expertise, and hard work of its members. As Vice-Chair/Chair-Elect, serving also as Program Chair, I would work toward continuing the trend in interesting and timely sessions at chapter meetings. As Chair, my goal is to expand the influence of the chapter beyond that of music librarians and into the sphere of public and academic libraries of New England. My objectives are to 1. increase the membership to include non-music librarians, and 2. to be more visible by making our talent and expertise available to other library or academic organizations. At the same time, I would like to vigorously pursue continuing education opportunities for our members. The Bibliographic Instruction Committee and the Cataloging Discussion Group could both be springboards for workshops to further our skills as music librarians.

CANDIDATES FOR MEMBER-AT-LARGE

ALAN KARASS
Experience: Music Librarian, College of the Holy Cross
Education: MLS, Simmons College, BA, Clark University
Memberships and activities: NEMLA, NEMLA membership committee.

CHARLOTTE A. KOLCZYNSKI
Experience: Eight years as Reference Librarian, Music Department, Research Division of the Boston Public Library; previously part-time librarian at the Music Library of the State University of New York at Buffalo and part-time monographic serials librarian at Canisius College (Buffalo, New York).
Education: MLS, SUNY at Buffalo; Thesis title: "American nineteenth-century broadsides at the Buffalo and Erie County Public Library: a catalogue and index." Also completed course work towards the Ph.D. in musicology from SUNY at Buffalo. MM (Music History and Literature) Crane School of Music, State University College at Potsdam, New York; Bachelor of Science (Music education) from Rosary Hill College (Buffalo, NY).
Memberships and activities: NEMLA: Past member of the NEMLA Program Committee; panelist at 1992 Fall meeting, College of the Holy Cross (An update on reference tools and resources for catalogers) ; Music monographs reviewer for *Choice* (since 1988).

BALLOT

Vice-Chair/Chair-Elect
_____ Anthony P. Hess
_____ Michelle Koth

Member-at-Large
_____ Alan Karass
_____ Charlotte A. Kolczynski

Vote for one in each category. Mail your ballot in an envelope with your name in the return address by April 16 to Sharon Saunders, NEMLA Secretary/Treasurer, Bates College, Ladd Library, 48 Campus Ave, Lewiston, ME 04240-6087

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vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!vote!

NAME THAT NEWSLETTER! CONTEST

This is going to be the most exciting contest since the *How do you pronounce NEMLA?* contest!

You've probably gotten bored with the same old mast head for the last five years:

MUSIC LIBRARY ASSOCIATION
NEW ENGLAND CHAPTER

Not very catchy. So here's your chance to make it swing. Come up with a music-related or not music-related title (or more than one title) and send it in with the ballot or bring it to the chapter meeting. To give you ideas, these are a few titles from other chapters newsletters:

Breve Notes (Southeast Chapter)

Conventional Title (Mountain Plains)

Midwest Notebook (Midwest Chapter)

Judges for the contest will be the incoming (1996/1997) Board.

Send in your ideas with the ballot, or bring them to the meeting. There is no limit for number of entries.

Mail in ballot:

Your name: _____

Newsletter title(s): _____
_____
_____

Mail your contest entries with your ballot to Sharon Saunders, NEMLA Secretary/Treasurer, Bates College, Ladd Library, 48 Campus Ave, Lewiston, ME 04240-6087, or, bring them to the meeting with you.

HOW TO JOIN OTHER ORGANIZATIONS

New England Library Association's (NELA) membership year runs from January 1 through December 31. Dues are not pro-rated. Membership includes preferred rate at NELA-sponsored conferences and workshops and a subscription to *New England Libraries*.

Membership rates are based on salary:

$15	under $15,000	$55	over $45,000
$25	$15,001-$25,000	$55	institutional
$35	$25,001-$35,000	$15	retired
$45	$35,001-$45,000	$25	trustee/friend

Additionally, there are seven sections of NELA that you can choose to join for no additional charge:
Media, Children's (NERTCL), Public, Technical Services (NETSL), Academic, and NEMICRO. Make checks payable to the New England Library Association. Supply the following information:
name, home address, city, state, zip, home phone, place of work and your title, work address, city, state, zip, work phone, work fax. Mail to New England Library Association, Countryside Offices, 707 Turnpike St, North Andover, MA 01845. For information, write to NELA at that address or call (508) 685-5966.

OLAC (Online Audiovisual Catalogers, Inc.) is available for single or multiple years. The membership year is from January through December. Membership includes a subscription to the *OLAC Newsletter*.
Membership rates for the US and Canada:

		1 year	2 year	3 years
Personal		$10.00	$18.00	$27.00
Institutional	$16.00	$30.00	$45.00	

To apply for membership, make check payable in US funds payable to Online Audiovisual Catalogers, Inc. and supply the following information:
Name, Address, City, State, zip. Indicate if you do not want your name on mailing lists sold to AV organizations. Mail to: Johanne Lagrange, OLAC Treasurer, Health Sciences Library, Columbia University, 701 West 168th St, New York, NY 10032

Music OCLC Users Group (MOUG) membership includes subscription to the *MOUG Newsletter*. Membership rates:
North America:

Personal	$10.00
Institutional	$25.00

International (outside of North America): $25.00 in US funds
Supply the following information:
name, address, home phone, work phone, fax number, institution name, position title, institution address, e-mail address, local system.

Personal members: please include <u>home</u> address.
Institutional members: There is a 4-line, 24-character limit for address. Institutional members are encouraged to subscribe via their vendor. Mail to: Christine Grandy, Treasurer, Music OCLC Users Group, Knight Library, University of Oregon, Eugene, OR 97403-1299

The American Musicological Society (AMS) 201 South 34th St, Philadelphia, PA 19104-6313; (215) 898-8698
Membership: $45.00-$75.00 a year depending on salary (contact the Society's office for details); students: $20.00 (add $5.00 for overseas delivery). Membership includes subscription to the *Journal* (Spring, Summer, Fall), *AMS Newsletter* (Feb. & Aug.), *AMS Directory* (Feb.)

New England Music Library Association
Spring 1996 Meeting § Wellesley College
Saturday, April 20, 1996

REGISTRATION FORM

NAME: _____

ADDRESS: _____
_____
_____
_____

TELEPHONE: _____

INSTITUTIONAL AFFILIATION: _____

Registration Fee: 10.00 (regular NEMLA members)
7.00 (students and retired members)

Lunch: 11.00 (grilled chicken salad and pasta pesto primavera)

Total Enclosed: _____

Registration must be received by April 12. Late registrants cannot be assured of availability of lunch.

Make checks payable to **Wellesley College** and mail to:

David Gilbert, Music Library, Wellesley College, 106 Central St., Wellesley MA 02181.

Please write **NEMLA** on the envelope.

Members who are planning to attend the meeting and who are interested in local hotel information should contact David Gilbert (617 283-2076, or dgilbert@wellesley.edu)

MICHELLE KOTH
NEMLA NEWSLETTER EDITOR
1069 WHITNEY AVE
HAMDEN, CT 06517-3449

NEMLA Archives
New England Conservatory
33 Gainsborough St.
Boston MA 02115-4612
Attn: Jean Morrow

ARE YOU MOVING?

Send your change of address request to:
Sharon Saunders, NEMLA Secretary/Treasurer
Bates College, Ladd Library, 48 Campus Ave, Lewiston, ME 04240-6087

UPCOMING MEETINGS:
Saturday, April 20, 1996 § Wellesley College
Friday, October 11, 1996 § Smith College

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MUSIC LIBRARY ASSOCIATION * NEW ENGLAND CHAPTER

CHAPTER OFFICERS:	
Chair:	Peter Munstedt, Massachusetts Institute of Technology, Cambridge, MA 02139
Vice-Chair/Chair-Elect:	Jim Farrington, Wesleyan University, Middletown, CT 06457
Past-Chair:	Carolyn Johnson, Connecticut College, New London, CT 06320
Secretary-Treasurer:	Sharon Saunders, Bates College, Lewiston, ME 04240
Member-At-Large:	Wendy Sistrunk, Tufts University, Medford, MA 02155

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